



A TIGER DEVIL

THE YAK DEVIL DANCER

GUARDIAN DEITY OF THE KING OF DEMONS

A GHOUL

BLACK HAT DEVIL DANCER

A STAG OR DEER FIEND

THE DEMON MASKS OF THIBET

STRANGE RITES OF THE MYSTERY PLAY OF THE LAMAS IN LHASA, THE HOLY CITY



A LADY OF LHASA. HEAD DRESS OF RUBIES, PEARLS AND OTHER PRECIOUS STONES WORTH \$20,000

ONE more new light has been thrown upon Thibet, the forbidden land and the abode of the Dalai Lama, one of the most powerful and least known religious personages on earth to-day. To get within the walls of Lhasa, the holy city, and to witness some of the mysterious Lamanistic ceremonials and customs unknown to the outside world has baffled the efforts of scores of the most daring and intrepid explorers of the last century.

Now, however, through a series of wonderful masks just received at the American Museum of Natural History, collected by a noted Oriental scientist and traveler, Dr. Berthold Laufer, for the new East Asiatic Hall, shortly to be opened, an actual glimpse is afforded of the inner life and weird religious customs of Lhasa.

These masks are undoubtedly the most remarkable pictorial objects yet brought into civilization and vividly portray the mysticism and sorcery practiced in this obscure corner of the world. They were collected near Pekin and from some of the monasteries near the frontier of Thibet.

Many great lamaseries are built far off the highways of travel, either at the base or sometimes upon the rugged rock of a mountain top, and are only reached by stairways hewn out of solid stone. Here live the lamas (dissenters from Buddhism), who hold a key to all the learning and knowledge of the land.

Nearly three thousand five hundred of these structures are located in Thibet, sheltering from one thousand to ten thousand monks each. A special class of artisans among the monks make the various religious objects, masks, etc., used in their religious worship and dramatic performances. The huge and grotesque creations here pictured are of extraordinary interest from the fact that they are worn before the Dalai Lama himself when he witnesses the most important religious ceremonial and festival during the year at Lhasa.

The Mystery Play.

This is the great mystery play and sacred drama, enacted with great pomp on the last day of the whole year. For several days before the roads and all passes leading to Lhasa are thronged with vast crowds of priests, officials and pilgrims riding yaks, camels and horses, who have come from the remote corners of Thibet, Mongolia and even China to be present at the mystery play.

The play is performed in the open air within the quadrangle of the palace of the Dalai Lama, on the hill of Potala. This

imposing structure, a veritable Acropolis, rises nearly five hundred feet above the city, and contains more than three thousand rooms.

It is composed of a series of square temples, grouped one above the other, culminating in a central building of red sandstone, the official residence of the Dalai Lama. Nearly five thousand persons dwell within this enclosure, the majority

being lamas, high officials, dignitaries and teachers. Prior to the presentation of the masked drama elaborate preparations are made to entertain the head lamas and other distinguished personages. Thousands of small feast cakes are baked and served during the progress of the play.

According to the learned Hindu pundit Sarat Chandra Das, one of the most recent and authentic observers, who succeeded in getting inside the walls of the palace at Potala in the disguise of a Buddhist monk, the cooking stoves, as well as other utensils used for cooking food, are ornamented with gold and silver and precious stones.

The butter and milk used are obtained from a herd of five hundred half breed yaks. These are considered so sacred that the people salute and bow to these animals as they pass. On the morning of the last day of the old year the sacred mystery

play and dance is given in the palace quadrangle. The centre is occupied by the performers. The Dalai Lama is seated on a raised throne, surrounded by his retinue of priests and lama dignitaries in gorgeous colored robes.

Object of the Play.

The windows, roofs and courtyards of the small temples surrounding the enclosure are filled with eager and devout onlookers. The prime object of the mystery play is to portray in pantomime the leading historic epochs of Lamanism, especially its triumphs over other forms of paganism, with their hosts of malignant fiends.

It is intended to give the lay spectators a realistic idea of the tormenting devils who constantly seek to devour them, and of the powers of the lamas, who alone can deliver them. By the masks they are made familiar with the appearance of these evil

demons who beset the path of the Thibetan individual on his way to Paradise. The masks are made out of a sort of papier-mâché substance, painted in Chinese pigments in various colors. The costumes of the leading demon kings and deities are of fine brocade silk. Another feature of the play is the expulsion of the old year, with its demons of ill luck. By wearing the awe inspiring masks of the guardian spirits and gods, most of whom are demonized kings and heroes, they will be able to secure good luck and triumph over enemies during the incoming year.

About three hundred actors participate in the spectacle. An orchestra of cymbals, drums and flutes furnish music. When all

is in readiness a long blast is sounded and there rush from out of a tent man-eating demons. Their heads are crowned with tiaras of human skulls, and large rings are in their ears. These are fiends of evil, who are constantly seeking to destroy man, and only the prayers of the lamas are able to repel and keep back these attacking hordes from the people.

They dance in a wild, frenzied manner, howling in savage chorus, producing weird sounds from underneath their enormous masks. Another set of goblins appear, whom the first ones pounce upon and beat, bite and otherwise maltreat. This is intended to depict the punishment inflicted upon the wicked in the underworld who refuse to obey the laws taught by the lamas.

At this juncture appears a famous personage, the religious King Devil, and his

according to tradition, he vanquished and drove all the evil spirits and devils from the land of Thibet, and thus rid the people of these dreaded adversaries. A special mask and dance are used to commemorate this event.

The King Devil and his helpers are said to have magical power in coercing and expelling demons. The dance of the King Devil and his attendants shows him in the act of freeing the land of fiends, who disperse in wild confusion at his commands. This is followed by a pantomime illustrating the assassination of the great enemy of Lamanism, imperated by a troupe of Black Hat devil dancers.

A certain iconoclast king in the ninth century began to persecute the lamas by burning and destroying their books and temples. In the third year of his reign he was shot through the head by a strolling dancer whom he had made before him. The assassin wore a peculiar black hat, top crowned with an inverted skull.

An effigy of dough of the arch enemy of Buddhism is brought upon the stage by a number of masks representing skeletons and ghouls, followed by the Demon King and attendants. The Black Hat dancers circle around the image, thrusting their spears into the figure.

And the Demons Vanish.

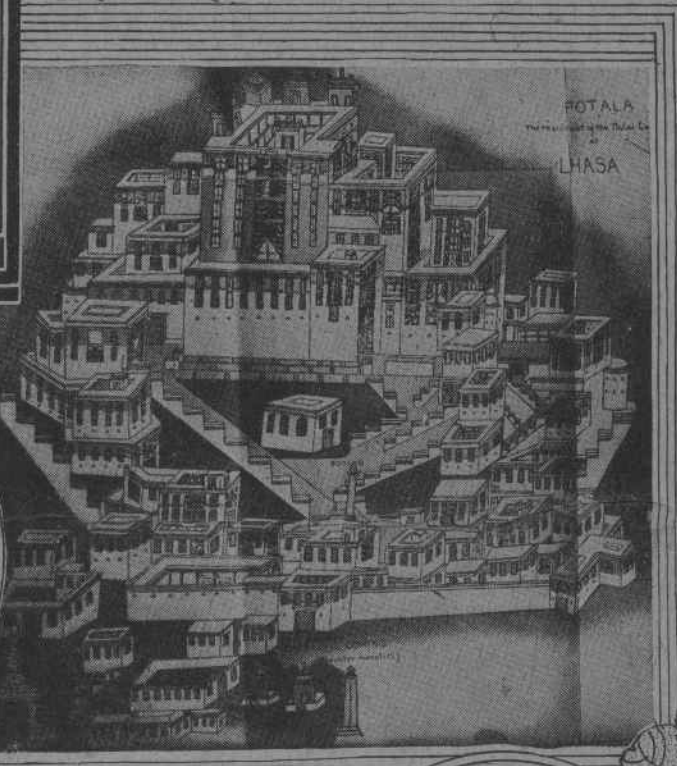
At his approach the crowd of hideous demons and fiends creep out of the arena and disappear. This is intended to show the superior effect and power of Lamanism over Shamanism and the minions of evil spirits. A half hundred or more masks dressed as abbots and youthful monks come upon the stage and prostrate themselves before the big, white faced monk, thus typifying the adoration of all Buddhists.

A line is then made and the company form in procession and pay homage to the founder of Buddhism. After this the whole combined assemblage of masked actors, including the high priests and dignitaries, pass in review and salute the Dalai Lama. This terminates the mystery play, which lasts half a day and is unquestionably the most grotesque religious performance of the age.

Sarat Chandra Das, while at Lhasa, was present at a representation of the mystery play. The British traveller Waddell hired a monastery recently in Thibet in order to study and learn the mysterious ceremonials of the Lamanists. He obtained descriptive notes from the monks who had resided at Lhasa and witnessed the sacred drama.

These two authorities confirm the above narrative of the mystery play. They were, however, unable to secure any photographs. The few Asiatic Agents of which the masks here shown form one of the leading features, is intended to illustrate the general characteristics of Chinese, Thibetan and other East Asiatic culture. It is also intended to use the exhibit in connection with the new chair of

THE KING OF DEMONS AND THE MASKS OF TWO OF HIS FIENDS



THE PALACE OF THE DALAI LAMA LHASA, WHERE THE MASKED MYSTERY PLAY IS HELD. DRAWING BY SARAT CHANDRA DAS



KING OF THE RELIGIOUS DEMONS



A MAN EATING DEMON



MASK OF THE GOOD MONK AND FOUNDER OF BUDDHISM



A BITING DEMON

aids. He wears a mask with the head of a bull with protruding horns and carries a dagger in his hand. Centuries ago,

Chinese just established at Columbia University, as the collection is the largest and most comprehensive in the United States.

William R. Hearst Gives the University of California a Greek Theatre.

THE most magnificent theatre the country has ever known is building out in Berkeley, Cal. Through the generosity of William R. Hearst the University of California will have the first Greek theatre ever erected in America. The structure is nearing completion and when finished will be exactly similar in its proportions to the famous theatre of Dionysus.

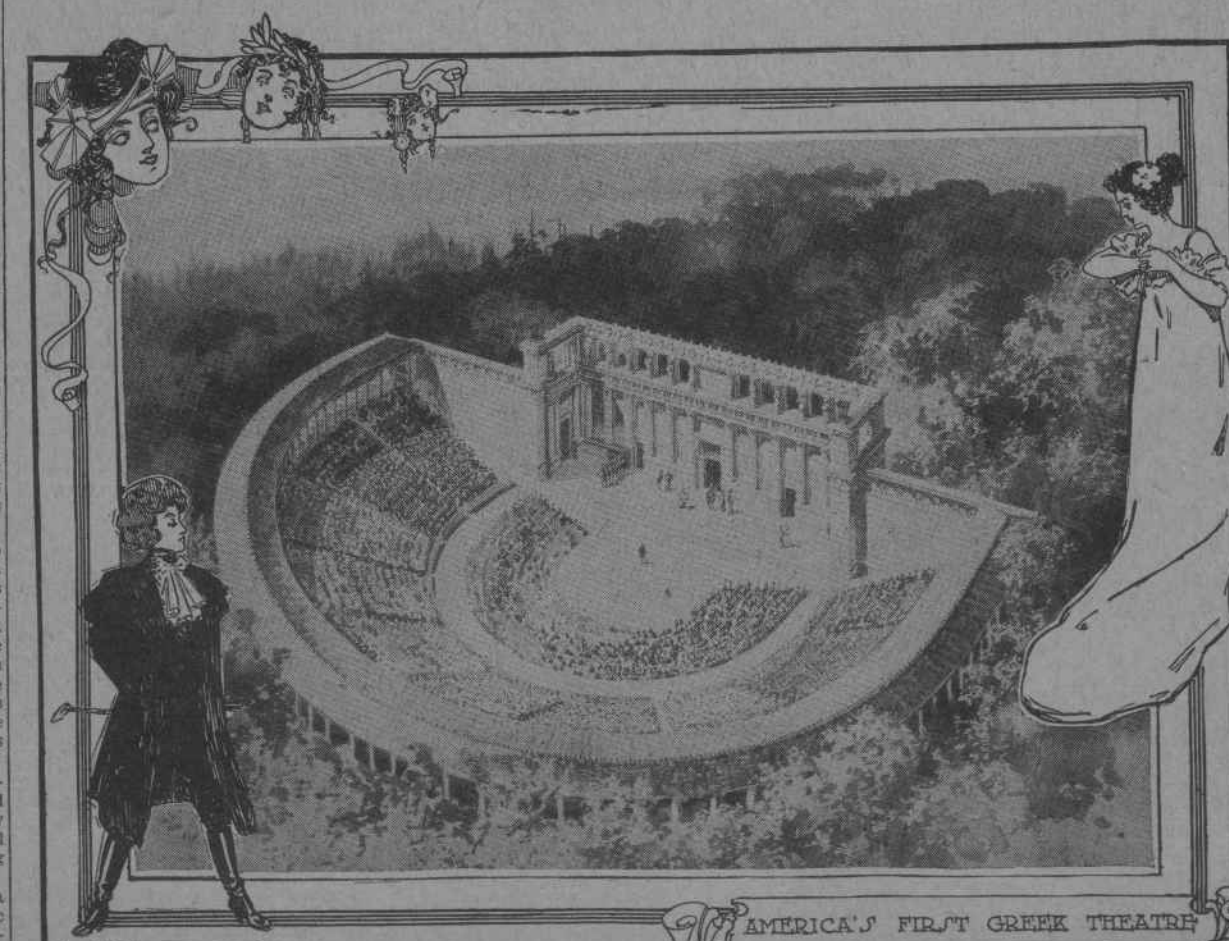
The structure was used for the first time, even though not yet completed, at the recent University of California commencement, when President Roosevelt was the orator of the day. It was then learned that every one of the eight thousand spectators seated in the theatre could hear with perfect distinctness.

No roof shuts out the sunlight or starlight from the audience. Situated right in the heart of magnificent scenery, tall trees towering up above the walls on all sides and the building itself being an architectural gem, it will readily be seen that very little stage scenery will be needed when presenting the early plays which will be given by university students and the leading actors of the world as soon as all is in readiness.

It would seem almost a sacrifice to stage any of the light operas or modern plays in this Old World theatre. It has been stated by the authorities of the university that nothing but high class drama and opera will be presented, and that the classics will be followed closely. Within this theatre the historic Italian pantomime will be revived and all the leading orators of the day, American and foreign, will be invited to hold forth from the spacious stage.

The entire structure is white; the hangings will be a blending of the Greek and Roman colors; but there will be very few decorations used aside from architectural carvings, the splendor of the place being in its dimensions and simplicity.

Though this theatre is modelled in a general way after the ancient classic buildings of a similar character, no single historic example has been literally followed. The theatre at Epidaurus, in Greece, however, offers many points of similarity, notably in the difference of slope between the upper tiers of seats and the inner and



AMERICA'S FIRST GREEK THEATRE

lower portions of the auditorium. The new theatre is of approximately the same size as the larger theatre at Pompeii.

The building is, as a whole, made up of two separate and distinct parts, namely, the stage, corresponding to the ancient loggion, and the auditorium, answering to the classic theatron.

The floor of the stage is one hundred and thirty-three feet wide and twenty-eight feet deep. It is entirely open toward the auditorium and surrounded on the other three sides by a wall forty-two feet in height. This wall, which corresponds with the ancient skene, is enriched by a complete classic order of Greek doric columns with stylobate and entablature, the ends of the side walls toward the auditorium forming two massive pylons. Five openings pierce the wall, the entrance in the center of the back of the stage being the most important—the so called royal door of the ancients. This is flanked by two minor doors to the right and left, the two remaining openings occurring on the return walls at either end of the stage.

The auditorium or theatre proper is semi-circular in form, two hundred and fifty-four feet in diameter and is divided into two concentric series of tiers of seats. The first series is arranged about a level circle fifty feet in diameter and five and one-half feet below the stage, which corresponds to the space anciently devoted to the chorus, orchestra, &c.

From this circle the receding rows of seats step up gradually until the stage level is reached at a circle corresponding in diameter with the terminal pylons of the stage wall. This line is marked architecturally by an aisle, anciently named the diazoma or diados, running around the semicircle of seats midway between the orchestra and the topmost circle. The diazoma is protected on its outer side by a wall, beyond which the seats step up more steeply, approximately at an angle of thirty degrees with the horizontal, to the outer limit of the theatre.

It is estimated that more than seven thousand persons can be seated in the theatre proper. The stage will accommodate some six hundred more, a number which can be readily added to by the temporary extension of the stage floor toward the auditorium. The entire build-

ing, including the stage wall, is built of Portland cement concrete. The final detail of the stage wall, including mouldings, capitals, metopes and triglyphs, cornices and architraves, will be executed by hand in Portland cement after the removal of the rough timber forms now in place.

The above description applies to the structure now under contract. It is expected, however, that the building will be at some future time carried much further toward a complete realization of the possibilities of such a structure, following out the principles evolved by the Greek and Roman builders.

The accompanying bird's-eye perspective sketch shows an open parapet with clustered columns and sculptured figures crowning the colonnaded stage wall. The terminal pylons will be enriched with bronze tripods. Wing walls adjoining the pylons will run north and south and terminate the vista from the auditorium, at the same time uniting the lines of the stage with those of the theatre. Monumental doorways will be arranged in this screen wall for the admission of the spectators to the lower portions of the theatre.

Work of Whiskey.

Do you say that whiskey has brought you to this?

"Yes, sir. It has been whiskey, and only whiskey. Look at my clothes. Look at me standing here, while all around are the evidences of peace and prosperity. Do you see that cozy cottage down there by the brook, and the cow, and the horse, and the chickens by the stable behind it? I might be living in that snug little house, with happy wife and children, had I never known what whiskey was. I might be occupying a responsible position and be earning enough to live comfortably, and not be going every day to the distillery down there where the bridge crosses the brook had I never seen whiskey."

"Yes, whiskey has changed me from what I might have been, for I own that distillery and all of this beautiful property. My chauffeur lives in that cottage, while my home is in the stone castle on the hill. I ride in my automobile and have no use for the old horse."